Jan. 11. 1793.

A Correct Account of the

Celebrated PANTOMIME ENTERTAINMENT of

# Harlequin's Muſeum;

OR,

## Mother Shipton Triumphant.

*As now performing at*

## COVENT GARDEN THEATRE,

*With univerſal Applauſe.*

Containing a deſcription of all the Scenery, Dreſſes, Machinery, and Decorations incident to this much admired Performance, particularly of the *Farm Yard* and *Riſing Sun*—the *Magic Candles*—the *Automaton Harlequin*—the *Whirling Chair*—the *Ship Launch* which changes to the *Baker's Shop*—the *View in Lapland* with the death and renovation of the *Elk*—the View of the *Apollo Gardens*—the *Burleſque Pas de Ruſſe*—the manner of making *Punch*, with his change to a *Wheel Barrow*—the *Frozen Canal* which changes to *Summer*—the *Statuary's Yard*, with the *Magic Figure* and the *Gladiator*—and the laſt Scene of the *Temple of Fame*—with the favorite Song to the tune of "Hearts of Oak," in the character of a Lieutenant.

LONDON: PRINTED FOR THE BOOKSELLERS.

M,DCC,XCIII.

The CHARACTERS and NAMES of the PERFORMERS

IN

# Harlequin's Muſeum;

## Mother Shipton Triumphant.

Being partly NEW, and partly a SELECTION of SCENERY, MACHINERY, TRICKS and BUSINESS, from the moſt approved Pantomimic Productions of *Lunn*, *Rich*, *Woodward*, *Meſſink Roſamond*, *Lalauze*, &c.

The PANTOMIMIC Characters.

Harlequin, Mr. BOYCE,
Clodpole, Mr. *Follett*, Squire Foxchaſe, Mr. *Farley*,
Paddy Rooney O'Gaffey, Mr. *Rock*, Sir Gregory Whimſey, Mr. *Hawtin*,
Father Paul, Mr. *Powel*, Pudding Boy, Maſter *Hodgings*,
Cook, Mr. *Gaurion*, Smuggler, Mr. *King*, Cooper, Mr. *Blurton*,
Jew, Mr. *Wilde*, Alderman, Mr. *Rowſon*, Captain, Mr. *Thompſon*,
Starved Friar, Mr. *Griffiths*, Lover's Servant, Mr. *Simmons*,
Waterman, Mr. *Platt*, Punch, Mr. *Rayner*,
The Witch, Ulan-Schmolenſkina, Mr. *Cubitt*,
Mother, Mrs. *Powell*, Maid, Miſs *Leſerve*,
Ladies at the *Ship Launch*, *and Apollo Garden Scene*, Miſs Paye, Mrs. Maſters, Miſs Francis, and Mrs. Rock,
And Colombine, Madame ROSSI.

The MUSIC ſelected from Pepuch, Gilliard, Arne, Vincent, Mr. Dibdin, Dr. Arnold, and Dr. Fiſher. The reſt by Mr. SHIELD.

The Principal VOCAL Characters.

Lieutenant (Song, "Old England for ever!") Mr. DAVIES,
Song and Chorus, "God ſave the King," by Meſſ. Marſhall, Gray, Linton, Street, Kenrick, Little, Miſs Broadhurſt, Mrs. Harlowe, Mrs. Blanchard, Mrs. Davis, Miſs Barnett, Miſs Stuart, Mrs. Croſs, &c.
Cobler, Mr. FAWCETT, with a new Song in Character,
Skaiters' Duet, "This bleak and frofty Morning," Mr. Gray, Mr. Linton,
Mother Shipton (with Songs) Mr. DARLEY.

The ſelected Scenery and Machinery Re-painted, and the ſeveral New Ones deſigned and executed by Meſſrs. Hodgings, Pugh, Walmſley, Lupino, &c.

The BURLESQUE PAS DE RUSSE, by Mr. BYRN and Miſs SMITH.

The Hornpipe by Mr. HOLLAND.

The reſt of the DANCES by Meſſ. Byrn, Ratchford, Cranfield, Rayner, Platt, Jackſon, Wilde, Mrs. Watts, Miſs Francis, Mrs. Ratchford, Mrs. Lloyd, Mrs. Crow, Mrs. Bayzand, and Madame Roſſi.

With New Scenery, Dreſſes, and Decorations.

Books of the Songs to be had at the Theatre.

# Harlequin's Muſeum.

THIS PANTOMIME commences with the view of a FARM YARD at day break—A *river* is perſpective, in which *ducks and ſwans* are ſeen to paſs—the *ſun* is riſing with the moſt beautiful radiance, *Harlequin* as a labourer is hewing timber; a *ſtage coachman* arrives at the *farm*, informing *Sir Gregory Whimſey* and his daughter *Colombine*, that the coach is waiting to convey them to London—*Sir Gregory*, *Colombine*, and *Clodpole*, the Clown, loaded with *fowls*, *eggs*, and *flitch of bacon*, *&c. &c.* depart from the *cottage*.—*Harlequin*, in deſperation for the loſs of *Colombine*, attempts to throw himſelf into the *river*, when *Mother Shipton* appears, bids him not to diſpond, to reſume his former ſhape, to purſue *Colombine*, and ſhe will protect him—ſhe then gives him the *magical ſword*, and after a ſong, *Harlequin* leaves the ſtage in purſuit of *Colombine*.—In this ſcene *two Sportſmen* enter, a flight of *ducks* are ſeen, at which they *fire* and *kill* two.

The ſecond Scene is an OUTSIDE VIEW of *Sir Gregory's* houſe—*Squire Foxchaſe*, a Sportſman, the intended lover, with a real *fox* and *hounds*, together with a *groom*, an *Iriſh ſervant*, and ſeveral *huntſmen*, are introduced. The *Iriſhman* brings on a *portmanteau*, which *Harlequin* changes *to a child*; the *Iriſhman* nurſes it, telling the *child* if it wants bread and milk, he will give it a mutton chop.—We are next introduced to a HANDSOME CHAMBER in the houſe of *Sir Gregory*; *Colombine* reſiſts the addreſſes of the Sportſman, and *Harlequin* appears from a *tea urn*.—*Clodpole* attempting to ſit down, the *two candles* are extinguiſhed; he turns with ſurpriſe, and a *ſingle candle* on the oppoſite table, divides into *three*; he turns round to light the former two, and without any viſible cauſe, they are again illumined—a *toilette* changes to a *raven*, he ſits down to drink tea, when the *chair* turns round with the quickeſt volocity; this alarms the family, and *Harlequin* eſcapes by leaping thro' a *clock*—*Clodpole* charges a *Blunderbuſs* with *tea*, *ſugar*, *bread* and *butter*, *milk*, &c. &c. and joins in the purſuit.

No leſs than ſeven of the beſt *pantomimic tricks* are introduced in this one ſcene.

The next ſcene is A STREET; a *Gardner* is ſeen with a *baſket* filled with *greens*, *carrots*, *turnips*, &c. &c.—*Harlequin* offers to bribe him to get into the houſe, and on the *Gardner's* refuſal, the *greens* fly from the *baſket*, and the *bottom* falls out—*Sir Gregory* and *Clodpole* enter to enquire the cauſe of the uproar; a confuſion ariſes in which they pelt each other with the

*vegetables*, they all join in purſuit of *Harlequin*—a *Poſtilion-boy* being tardy in the purſuit, *Clodpole* fixes the prongs of a *Pitch-fork* between his head and ſhoulders, and in that manner carries him off.

A FARM YARD with a *dog-kennel* ſucceeds—*Harlequin* purſued, runs for ſhelter into the *dog-kennel*, which changes to a PIGEON HOUSE; ſeveral *pigeons* are ſeen to fly—*Clodpole* with much difficulty catches one—*an old Woman*, with a baſket at her back, demands the *pigeon*, he refuſing, ſome *country-men* put *Clodpole* into the *baſket*, and the old Woman *dances off with him*.

To this ſucceeds a view of the TOWER—*Watermen* plying—a bill is exhibited "*This day will be launched at Deptford, his Majeſty's ſhip Loyalty.*"—A numerous company are ſeen to take water—*Sir Gregory*, *Clodpole*, *Teague*, and *Colombine*, enter—*Harlequin* changes to the character of a *Waterman*, and carries off the family to *Deptford*—Here a beautiful pictureſque view of the DOCK YARD is exhibited—The Stage is completely filled with performers—"*God ſave the King*" is ſung, three huzzas are heard—the SHIP IS THEN LAUNCHED; after the firing of *cannon* and every demonſtration of joy, a *Lieutenant* enters, and ſings the following Song, which, as it is undoubtedly the moſt popular ever introduced on a Stage, we preſent the public with a copy:

Tune—"*Hearts of Oak.*"

COME cheer up my Lads—'tis to Honor we ſteer,
With true Engliſh Hearts that are ſtrangers to Fear—
For Glory prepar'd—may Succeſs fill the ſail!
And may Plenty and Peace in Old England ne'er fail,
O ſtill may our flag, be with luſtre unfurl'd,
Let's ever be ready,
Steady, boys!---ſteady!
And true to ourſelves, we defy all the world!

II.

The King, and the State, and the Laws of the Land,
The good Conſtitution our fore-fathers plann'd;
To maintain them, we all with one heart ſhou'd agree,
For while they protect us, Old England is free.
O ſtill may our flag, &c.

III.

No hand of oppreſſion we ever can fear,
Our Laws are the ſame for the Peaſant and Peer:
Our houſe is our caſtle, our fire-ſide our throne,
And each man in Old England is ſure of his own.
O ſtill may our flag, &c.

IV.

Some men muſt be ſtronger, ſome wiſer than others,
But good laws can unite them to live like good brothers;
For while the ſtrong labour, the wiſe ones will think,
And then in Old England we ne'er ſhall want chink.
O ſtill may our flag, &c.

V.

Then drink to the King, and the State, and the Laws,
With one voice, with one heart, we'll ſupport the good cauſe;
To Commerce, to Trade, to the Plough, and the Sail,
And may Plenty and Peace in Old England ne'er fail.
O ſtill may our flag, &c.

At the end of the ſong, the company depart; *Harlequin* is again cloſely purſued, and changes the SHIP (the audience has juſt ſeen launched,) into a BAKER's SHOP, with a *Cobler's ſtall* under it—this produces a ſcene between the *Cobler*, *Clodpole*, the *Pudding-Boy*, &c. truly laughable—it concludes with a Song by Mr. FAWCETT, as the *Cobler*.

The next is the outſide of *Sir Gregory's houſe*—*Two Porters* enter with a *hamper of wine* on a pole, *Harlequin* wiſhing to get into the houſe, offers to bribe the men—they refuſe, but while they are ringing at the bell, *Harlequin* waves his ſword, the *bottles fly in the air*, and *Harlequin*, by placing himſelf in the *hamper*, gets into the *houſe*—one of the *Porters* having ſtole a *bottle of wine*, *Clodpole* perceives him, and in the confuſion takes it from the *Porter*—he and *Teague* take each a full glaſs, when *fire-works* ſpring from the *bottle*—after the *fire-works* are exhauſted—they again fill and drink from the ſame *bottle*.—This is a trick of moſt curious mechaniſm.

This is ſucceeded by a SHRUBBERY—*Harlequin* and *Colombine* enter, being purſued, changes the ſcene to a VIEW IN LAPLAND—*Mountains* of *ſnow* and *ice* are ſeen—the *wind* is heard howling—*Harlequin* and *Colombine* enter—and take ſhelter in a Lapland hut—the purſuers nearly periſhing with cold, are unable to diſcover the object of their purſuit—The *Lapland Witch*, *Ulan-Schmolenſkina* enters, binds *Harlequin* to a tree and delivers *Colombine* to *Sir Gregory*, who with the reſt of the family are by her power wafted to England—*Harlequin* is in this diſtreſt ſtate, when *Mother Shipton* enters in a beautiful CAR drawn by an ELK—the beaſt exhauſted with fatigue, is ſeen to die upon the Stage—*Mother Shipton* tells *Harlequin* to take an enchanted ring from the *Witch's* finger (who at this time is ſunk in repoſe) and the *Spirit* of the *Witch* ſhall re-animate the body

of

of the ELK—the ELK is ſeen to riſe by degrees, till entirely recovered, and the *Witch* dies—*Harlequin* mounts the *Car:* and taking leave of *Mother Shipton* rides off for England. The conſtruction of the ELK in the above ſcene is reckoned a wonderful piece of workmanſhip.—We are now led to a moſt beautiful LANDSCAPE—*Harlequin* changes it in an inſtant to a COUNTRY PUBLIC-HOUSE—a *Porter* brings on a *cheſt of tea*, places it upon a block—*Harlequin* again purſued, leaps thro' the *cheſt*—they ſeize it to ſearch for him, when a *ſmall Harlequin* appears, which is taken off by *Squire Foxchaſe*, *Clodpole*, &c.

In this ſcene is introduced a TRICK GLASS—they fill; and the liquor ſinks or remains at pleaſure without any viſible cauſe.

A DARK CAVE, follows—*Harlequin* puts *Colombine* into a HERMIT's CELL—the purſuers appear—the *Hermit* comes out—bows and anſwers their queſtions—turns round after they are gone, and one ſide appears as *Harlequin* the other a *Hermit*.—He changes the ſcene to a correct view of the APOLLO GARDENS, in *St. George's-fields*—a variety of company appears, among which are *Mr. Byrn*, and *Miſs Smith*,—they dance a *Pas de Ruſſe* or Ruſſian dance in a burleſque ſtile—truly laughable—*Clodpole* then enters with a *tea-kettle* full of boiling water—which, without any viſible cauſe, ſpirts ſcalding water from the ſpout, into the faces of every one preſent—this cauſes a confuſion in the gardens, and the ſcene changes to St. JAMES's PLACE,—*Teague* who has brought a lady with him from the gardens, is now ſeen in a ſhower of rain and a thunder ſtorm—he opens an *umbrella*—when the ſticks appear, but the ſilk is vaniſhed—he calls a *chair*—gets in with the lady—the back falls out, and he rolls in the mud—he again gets in, when the *bottom vaniſhes*, in which ſtate he is conveyed home—The next is the *outſide of Sir Gregory's houſe*—*Teague* and *Clodpole* are guarding againſt the approach of *Harlequin*—A *Jew* comes in with lemons—a *Dutchman* with brandy, and arrack—a *Grocer* with ſugar, and a *Cooper* with a tub—they agree to make a bowl, or rather a tub of *Punch*—the ingredients are put in, and while they are mixing them the figure of PUNCH riſes in the tub—*Punch* dancing about the ſtage, is met by *Harlequin* who being purſued changes *Punch* into a *wheel barrow* and himſelf to a *barrow-woman*.—This is one of the beſt tricks now on the ſtage, and was the invention of the late Mr. RICH. In this Scene *Harlequin* changes part of Pantaloon's houſe to a COOK SHOP.—*Teague* and *Clodpole* enter being hungry, when he again changes it to a PRISON—in which they are encloſed,

A moſt beautiful ſcene of a FROZEN CANAL is next ſhewn —Figures are ſeen ſcating—the Characters enter, and a *Duetto* is ſung by *Mr. Gray* and *Mr. Linton*—*Clodpole* attempting to ſcate, produces much laughter by his aukward manner, and the falls he receives. *A Balcony* in which are *Harlequin* and *Colombine* aſcends or deſcends at pleaſure—at length *Harlequin* changes the WINTER to SUMMER—a moſt beautiful view of the *ſea* ſucceeds, in which *Harlequin* and *Colombine* take ſhipping—a *Sailor's Dance* and *Hornpipe* by Mr. HOLLAND are introduced—the *Father*, *Lover*, and *Teague* agree with a *Captain* for his ſhip to follow them, but *Clodpole* more impatient jumps into the ſea, and ſwims after them.

The next is a view of a CRESCENT IN LONDON—Two men come on with a large *baſket of ſtrawberries*—*Harlequin* and *Colombine* ſit on the edge, to partake of the fruit—the purſuers enter, ſeize *Colombine* and puſhes *Harlequin* into the baſket—they attempt to take him off, when the *bottom* comes out, and leaves him on the ſtage.

The Scene then changes to a STATUARY's SHOP—variety of figures are ſeen—a *Sportſman* and *gun*, a *monkey*, &c.—*Clodpole* enters, and being hot, hangs his hat on the muzzle of the *gun* —the piece goes off, and blows the hat into the air—*Teague* and *Clodpole* agree to form a *figure*—they firſt take two *legs*, then a *body*, next the *arms*, and laſt the *head*—they are ſeen in ſeparate pieces, and when put together, the *figure walks* about the ſtage—the *Clown* alarmed, ſeizes the *figure* which again breaks into the ſeveral parts of which it was compoſed—How this deception is contrived we muſt acknowledge we are ignorant—but a more curious trick was never exhibited in any performance. *Harlequin* in this ſcene appears on a pedeſtal as a *ſtatue*, and as by clock-work, ſhews many very beautiful *attitudes*—BOYCE performs this in a manner which not only receives, but deſerves the warmeſt applauſe. At the concluſion of this ſcene, *Colombine* aſcends the *pedeſtal*—*Harlequin* changes it to a CHARIOT, and they are conveyed off by TWO DRAGONS, SPOUTING FIRE.

A LANDSCAPE ſucceeds, in which *Harlequin* is ſeized, and forced into a COAL PIT. We next find a ſcene of a dark and dreary CAVERN, in which *Colombine* enters with *Mother Shipton*, ſupplicating for *Harlequin*—*Mother Shipton* promiſes protection—*Harlequin* and his purſuers enter—*Mother Shipton* reſcues him from their power, and prevails on *Sir Gregory* to give the hand of his daughter to *Harlequin*—She then changes the ſcene to the view of a *moſt magnificent* TEMPLE—*Fountains* are ſeen playing—ALCOVES compoſed of *diamonds*, *ſapphires*,

*sapphires*, *emeralds*, *topazes*, &c. are seen on the sides—the top is ornamented with CUPIDS *supporting wreaths of flowers*—HYMEN is discovered on a pedestal—the *trees* bearing the choicest *fruits*—the *plants* the most beautiful *flowers*.—SIX TREES of astonishing mechanism, rise through the stage—they expand to the dimensions of nature, loaded with ORANGES or GOLD.—In this scene, with a *Dance* and *Chorus*, the piece concludes.

After the above description, we must candidly declare we can give but a faint idea of the MERITS of this PANTOMIME—the *scenery* is beautiful in the extreme—the *tricks* are numerous and excellent—and the whole conducted in a manner truly astonishing—the stage is never vacant a moment, and the attention is kept up from the rise to the fall of the curtain—It has been performed 17 nights to crowded houses—and honored with the presence of Their MAJESTIES, the PRINCE of WALES, the DUKES of YORK and CLARENCE, and all the PRINCESSES.

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FINIS.